

ILLUSTRATED WITH TEN FINE WOOD CUTS.

PRICE 13 CENTS.

# BOXING MADE EASY;

OR,

The Complete Manual of Self-Defence

CLEARLY EXPLAINED,

And Illustrated in a Series of Easy Lessons, with some Important  
Hints to Wrestlers,



BY A PUPIL OF MENDOSA AND HUMPHREY,

BOTH CELEBRATED PROFESSORS OF THE SCIENCE.

NEW YORK:

DICK & FITZGERALD, PUBLISHERS,  
No. 18 ANN STREET.

Copies of the above Book mailed to any address in the United States or Canada FREE OF POSTAGE.  
Send Cash Orders to the Publishers.

## POPULAR BOOKS

SENT FREE OF POSTAGE AT THE PRICES ANNEXED.

**The Secret Out; or, One Thousand Tricks with Cards and other Recreations.** Illustrated with over Three Hundred Engravings. A book which explains all the Tricks and Deceptions with Playing Cards ever known or invented, and gives, besides, a great many new and interesting ones—the whole being described so accurately and carefully, with engravings to illustrate them, that anybody can easily learn how to practice these Tricks. This Work also contains 240 of the best tricks in Legerdemain, in addition to the card tricks. 12mo., 400 pages, bound in cloth, with gilt side and back. .... **Price \$1 50.**

**The Art of Dancing.** Containing the Figures, Music, and necessary Instruction for all Modern Approved Dances. Also, Hints on Etiquette, and the Ethics of Politeness. By Edward Ferrero, Professor of Dancing, &c., &c. A large bound book, full of Engravings and Music to illustrate it. .... **Price \$1 50.**

**The Dictionary of Love.** Containing a Definition of all the terms used in Courtship, with rare quotations from Poets of all Nations, together with specimens of curious model Love-Letters, and many other interesting matters appertaining to Love, never before published. 12mo., cloth, gilt side and back. .... **Price \$1 50.**

**The Magician's Own Book:** Being a Hand-Book of Parlor Magic, and containing several hundred amusing Magico-Magical, Electrical, and Chemical Experiments, Astonishing Transmutations, Wonderful Sleight-of-hand and Card Tricks, Curious and Perplexing Puzzles, Quaint Questions in Numbers &c., together with all the most noted Tricks of Modern Performers. Illustrated with over 500 Wood Engravings. 12mo., cloth, gilt side and back stamp, 400 pages. .... **Price \$1 50.**

**Anecdotes of Love.** Being a true account of the most remarkable events connected with the History of Love in all Ages and among all Nations. By LOLA MONTEZ, Countess of Landsfeldt. Large 12mo., cloth. .... **Price \$1 50.**

**The Book of 1,000 Tales and Amusing Adventures.** Containing over 300 Engravings, and 450 pages. This is a magnificent book, and is crammed full of narratives and adventures. .... **Price \$1 50.**

**The Bordeaux Wine and Liquor Dealer's Guide; or, How to Manufacture and Adulterate Liquors.** By a practical Liquor Manufacturer. 12mo., cloth. .... **Price \$1 50.**

In this work, *not one article* in the smallest degree approximating to a poison, is recommended, and yet the book teaches how Cognac, Brandy, Scotch and Irish Whiskey, Foreign and Domestic Rum, all kinds of Wines, Cordials, &c., from the choicest to the commonest, can be imitated to that perfection, that the best judges cannot detect the method of manufacture, even by *chemical tests of the severest character*.

**Ladies' Guide to Crochet.** By Mrs. ANN S. STEPHENS. Copiously illustrated with original and very choice designs in Crochet, etc., printed in colors, separate from the letter press, on tinted paper. Also with numerous wood-cuts, printed with the letter-press, explanatory of terms, etc. Oblong, pp. 117, beautifully bound in extra cloth, gilt. This is by far the best work on the subject of Crochet, yet published. .... **Price \$1 25.**

**Arts of Beauty; or, Secrets of a Lady's Toilet.** With Hints to Gentlemen on the Art of Fascinating. By MADAME LOLA MONTEZ, Countess of Landsfeldt. Cloth, gilt side. This book contains an account, in detail, of all the arts employed by the fashionable ladies of all the chief cities of Europe, for the purpose of developing and preserving their charms. .... **Price 75 cts.**

**Courtship Made Easy; or, The Art of Making Love fully Explained.** Containing full and minute Directions for conducting a Courtship with Ladies of every age and position in Society, and valuable information for persons who desire to enter the marriage state. Also, Forms of Love Letters to be used on certain occasions. A book of 64 pages. .... **Price 13 cts.**

Send cash orders to

DICK & FITZGERALD, 18 Ann St., N. Y.

## BOXING

## MADE EASY;

OR

## THE COMPLETE MANUAL

OF

## SELF DEFENCE,

CLEARLY EXPLAINED AND ILLUSTRATED IN A SERIES OF  
EASY LESSONS, TOGETHER WITH SOME IMPORTANT  
HINTS ABOUT WRESTLING.

BY A PUPIL OF  
MENDOZA AND HUMPHREYS,  
BOTH CELEBRATED PROFESSORS OF THE SCIENCE.

The whole illustrated with  
Ten Fine Engravings of the various Scientific Positions, &c.

NEW YORK:  
DICK & FITZGERALD.  
No. 18 ANN STREET.

## MANUAL OF SELF-DEFENCE

---

### INTRODUCTION.

It is thought by many that a knowledge of Boxing tends to render the temper petulant and quarrelsome, and to make people fond of seeking opportunities of displaying their skill and ability. So far from entertaining such an opinion myself, I am rather induced to believe that it will have a contrary effect. If a man, ignorant of the art, is insulted in the street, he will naturally feel himself irritated, and when he reflects that a low-lived fellow treats him ill from a supposition of being more powerful than himself in point of personal strength, his resentment may be so heightened as to hurry him to commit some rash action. Should he, however, understand boxing, it is more probable that he will pass by the insult from a conviction of his ability to resent it by manual castigation should it be repeated. Many persons there doubtless are whom a knowledge of pugilism would render insolent and abusive; but this no more forms an argument against the propriety of learning the art, than the circumstance of some men having dedicated their talents to base purposes justifies a general reflection on wit and genius. Every benefit, it is well known, has its attendant evil.

The very circumstance, that some men who have learnt to box are like to abuse their power, renders it necessary to disseminate the art to a wider extent, for the purpose of enabling others to resist the attacks of such rascals. It is not always against the mean and illiterate alone that we are obliged to defend ourselves. Many persons whose education, and whose rank in life, should teach them to act otherwise, too often forfeit by their conduct their claim to the title and character of gentlemen, and the frequent necessity

in such a case of manually resenting any personal affront cannot but be obvious.

To a man of the most inoffensive disposition, I should imagine that a knowledge of boxing must be of some advantage; for it enables him to walk the streets with an idea of greater security, and if he does not intend to resent an insult, he has at least the satisfaction of reflecting that it is in his power. The arguments, indeed, against learning the science of pugilism, seem to arise from not making a proper distinction between premeditated boxing-matches, and the propriety, and often the necessity, of engaging in a casual encounter. No doubt can be entertained, by those who reflect on the subject for a moment, on the propriety of learning the art of self-defence, when it is well known that peaceable behavior is no security against rudeness and insult.

By these reflections was I induced to compose the present treatise.

Some pamphlets profess to teach the reader the art of boxing in so clear a manner that he may acquire it himself unknown to any second person, and unassisted by illustrative plates. For a man to teach himself without the help of a companion, or to learn wholly from a book unaided by plates, is *utterly impossible*. A boxing-master, when he would recommend any particular attitude, will often give his scholar, in one moment, a more perfect idea of his meaning, by standing in the posture himself, than he can in an hour by verbal explanation; and the deficiency of such an example is to be supplied alone, in a publication on the subject, by illustrative plates. Yet with such assistants the most intelligent treatise can only teach a man the *theory* of pugilism. He will never acquire the *practice* of the science, but by exercising it with a companion.

For these reasons I have endeavored to illustrate the present work by plates, and have considered the reader as with a friend whose assistance will enable him to acquire a knowledge of the art. In order to be as plain and perspicuous as possible, I have constantly addressed him in the second person, with the same degree of unaffected familiarity, as I would use in common conversation. Should my endeavors have enabled one man to guard himself against

## SELF-DEFENCE.

the rudeness of a ruffian, I shall feel some pleasure in reflecting on the moment when I sat down to write the present treatise on the Art of Manual Defence.

### CHAPTER I.

Of Standing upon Guard—Stopping Blows that are aimed at the Head and Face—The Proper Method of Striking.

Fig. 1.



ATTITUDE, OR GUARD.

Before you begin to learn boxing, it will be necessary to provide yourself and your friend with a pair of mufflers, or gloves stuffed with wool, and similar in make to fencing gloves, except indeed that they are larger and more liable, if a blow with the back hand knuckles of the double fist be struck, to prevent a wound. A blow, however, with the double fist ought *not* to be struck by either party, whether in learning the lessons or in sparring, since where there is no enmity, the possibility of hurting may as well be avoided. A straight blow at the face, or a blow at the mark, may be hit with the back either of the hand or of the fingers; and

a round blow at the face, or a blow at the ribs, with the palm of the hand. Having premised thus much, we may immediately enter on

### THE FIRST LESSON.

The first thing to be learnt in boxing is the attitude, or guard. This is the position in which you must stand, in order with the greatest ease and certainty to fend your body from the blows of your adversary. Our engraving represents the respective guards of Humphreys and Mendoza. Humphreys has his right arm opposite his stomach, his left almost opposite his face at some little distance, his left leg foremost, his right leg at a reasonable distance behind, a bend in each knee, and his body thrown on his hinder leg. Mendoza holds his fists at about three parts of their possible distance from his face, opposite his mouth or chin, almost close together; with his legs removed a reasonable distance, his left leg foremost, but his left not so much behind on a level as Humphrey's, but more towards the right side, an easy bend in each knee, and the weight of his body more inclining over his foremost leg. Different guards may be expected in different boxers, according to the idea which each forms of the best posture of defence. That of Humphreys is with the left arm held at some distance from the body, and the fist opposite to the face, the right arm at a smaller distance and the fist opposite the pit of the stomach, the legs removed about half as far as they can be extended from each other, the left leg foremost, and the weight of the body thrown on the hinder leg. Mendoza's guard consists of the elbows pointed downwards, the fists clenched not too tight and held opposite the chin at a moderate distance and almost close together, the left one being propelled forward rather farther than the right, the legs removed at about half their possible extent, the left leg foremost, but the other not placed behind in a direct line, but somewhat towards the right side, an easy flexion on each knee, and the weight of the body thrown on the foremost leg. Of these two guards, that of Humphreys is the most striking; but Mendoza's appears best calculated for defence, since that of his adversary, while it renders the attitude perhaps finer,

poses too much of the right side of the face and the left of the body, so as to endanger one eye and the kidneys; for a straightforward blow will instantly reach the latter, and if aimed at the former may prove two successful, as the right arm of the guard being opposite the stomach will not be raised quick enough to prevent the effect of the blow. The body in Mendoza's guard is more removed, and though the head by this means projects rather forward, the arms are in such disposition as to be ready immediately to stop every blow that is aimed at the face.

The next thing necessary to be learnt, is how to stop blows that are aimed at the head and face

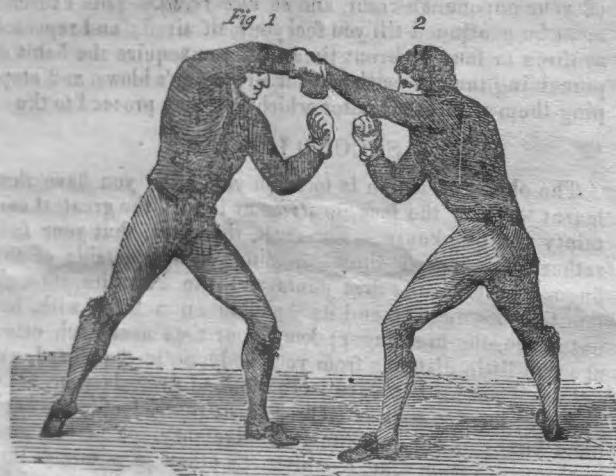


Plate II represents, by the position of fig. 1, the manner in which you are to parry a blow at the right side of the face. In order to do this, you must stand on your guard, and as your friend attempts to hit each side of your face, parry his blows accordingly. Thus, for the sake of method, let him aim his first stroke at your right cheek, which will naturally be with his left hand, and raising your right arm at the moment he strikes, a little above your head, receive the blow on the flat part of your arm, instead of the place

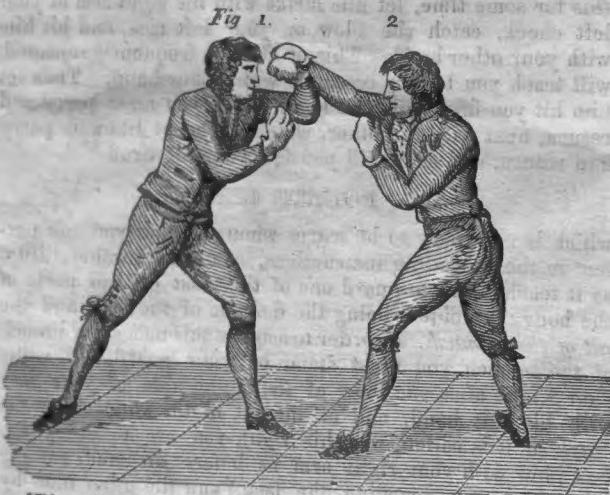
at which it was directed. Let him then strike with the other hand at your left cheek, and with your left arm beat his blow upwards in the same manner. While he keeps thus hitting at your face, first with one hand then with the other, continue defending yourself with each arm alternately, as before directed; taking care, however, to begin so slowly as to recover your guard after every hit, and to be struck and parry gradually, till your friend's blows come so fast as to oblige you to stop them, without recovering your guard between each. In thus guarding your face you ought to make it a general rule to raise your elbow equally high with the rest of your arm, and to parry with your left arm the blows of your opponent's right, and so *vice versa*. This exercise must be continued till you feel yourself tired; and repeated at three or four different times, till you acquire the habit of perceiving the approach of your adversary's blows, and stopping them with ease; after which you may proceed to the

#### SECOND LESSON.

The object of which is to teach you, after you have thus learnt to parry the face, to *strike* at it with the greatest certainty and quickness. You must, therefore, shut your fists rather close; each thumb resting on the outside of the fingers, between the first joints and the knuckles, its nail pointing downwards, and its knuckle on a level with, but not above, the first finger; keep your fists near each other at some little distance from your body, as in the guard, except that your elbows are more inclined towards your side, and that the flat part of your fingers, instead of your back hand knuckles are opposite your adversary. You are then to throw out your arms one after the other in a direct line towards the centre of your friend's face, first with your right hand, which is instantly to return to its former situation, and afterwards with your left, which is to return there likewise. Thus must you keep successively striking with each hand and recovering your guard, aiming your blows in a straight forward direction at your friend's face, while he secures himself from being struck, by holding his head and stomach back, just far enough to prevent your blows from reaching him. It is wrong in striking to draw back your arm beyond your side; since, notwithstanding you may gain

something by this custom in force of blow, your intention will directly be seen by a man understanding boxing, who will either be ready to defend himself, or by one of the short, straight strokes that I have been recommending, will reach you sooner than you can hit him, and totally destroy the effect of your ill-judged preparation. Continue striking thus, slow, then faster, and, at last, as quick as possible, till you are tired; and you will, after this practice, at two or different periods, discover that an activity may be acquired by art, which you do not naturally possess, and that double the quantity of exercise which at first deprived you of your breath and strength, or, as it is called, *wind*, may be borne without any inconvenience. If your friend is ignorant of the science of manual defence, which I have taken for granted, you ought both alternately to officiate, the one as a teacher, and the other as the pupil, and thus prove the means of mutual assistance.

#### PLATE III.



[Plate III describes the method of guarding the left side of the face, previously referred to.]

## CHAPTER II.

Of Parrying and Returning—and Guarding the Face and Stomach

Speaking to you as the pupil, I must next direct your attention to one of the great rules of boxing, which is that of striking at your adversary directly he has struck at you; or, as it is generally called, *giving the return*. This is the great excellence of Mendoza's style of boxing; it forms

## THE THIRD LESSON;

and is learnt by standing on your guard, bidding your friend strike at your face, parrying the blow with one hand in the manner before directed, and aiming at him with the other. Let him, for example, strike with his left arm at your right cheek, raise your right arm, beat up the blow with it, and immediately strike at his face with your other hand. He may either stop your blow, and thus both of you keep parrying and striking alternately, or he may throw his face back so as to prevent you from reaching him. After repeating this for some time, let him strike with his right arm at your left cheek, catch the blow on your left arm, and hit him with your other hand. This, if likewise frequently repeated, will teach you to stop or strike with either hand. Then let him hit you first with one hand, which you must parry and return, next with the other, which you must likewise parry and return, and so on till you feel yourself tired.

## THE FOURTH LESSON,

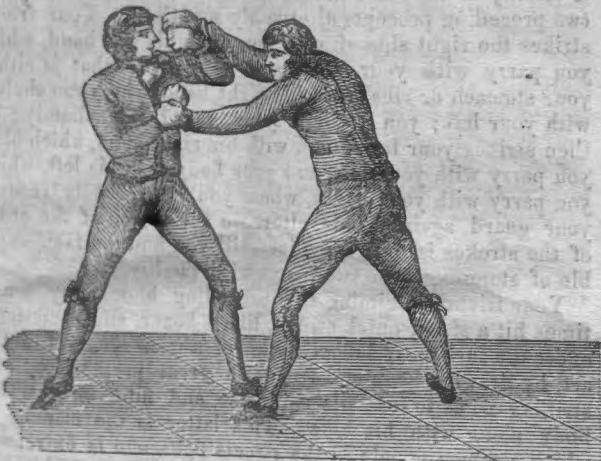
which is necessary to be learnt when you find yourself perfect in the preceding instructions, is of considerable utility, as it teaches you to guard one of the most critical parts of the body: its object being the defence of the face, and the *pit of the stomach*. In order to acquire this necessary branch of the science, you must stand on your guard, and while your friend aims one blow at the right side of your face with his left hand, and at the pit of the stomach, or the *mark*, as it is called, with his right, you are to parry the first blow with your right arm as before directed, (in my instructions on guarding the face,) and the other blow by laying the left on your stomach, so that the elbow shall cover the ribs and loins, and the flat part of the arm protect

your stomach. This is the guard, not only of the mark, but of the ribs and loins, in any of which places a sure blow is extremely dangerous. You must, after thus defending yourself from these two successive blows, recover your guard; that is, bring your arms into the position recommended in my first chapter. Your friend should then repeat the blows till you acquire the habit of guarding yourself from them without embarrassment and awkwardness.

## PLATE IV.

Fig 1.

2



[Plate IV. You are here, as in all the other plates which contain two persons, supposed to be represented by fig. 1, and your friend or adversary by the other figure. You are defending the left side of your face with your left hand, and your stomach with your right.]

Your friend must next proceed to strike at the left side of your face with his right hand, and at your stomach with his left; the first of which blows you are to stop by raising your left arm above your face, and the second by placing your right on your stomach. You must immediately recover

your guard ; these two blows are to be repeated, which you must send in the same manner, constantly recovering your guard after them, till you acquire a habit of seeing their approach. Sometimes your ribs may be struck at instead of your stomach. Thus, when your adversary with one fist, aims at your face, he may with the other aim either at your mark or your side ; and the same guard, as I before observed, will protect both.

#### THE FIFTH LESSON,

is exactly of the same nature as the fourth, and is only the two preceding precepts alternately practised. Your friend strikes the right side of your face with his left hand, which you parry with your right, and your body (that is either your stomach or ribs) with his right hand, which you shelter with your left ; you recover your guard immediately ; he then strikes your left cheek with his right hand, which blow you parry with your left, and your body with his left, which you parry with your right, when you immediately recover your guard again. This alternate succession of the order of the strokes is to be practised till you find yourself capable of stopping these two blows with facility.

Your friend, in aiming the preceding blows, may sometimes hit a short, quick stroke, like a boxer, and sometimes affect the furious and slovenly air of a man ignorant of the art, by drawing back his arm with great preparation, and striking so as to lose his equipoise, and fling forward his body along with his blow. This latter is the manner in which common people in the streets fight, and is extremely injudicious, as it discovers when your adversary's blow is coming, enables you to strike him before one of his blows can reach you, exhausts his strength, and generally leaves him open to the *return*. Both these styles of striking may, however, be practised upon you, as they will put it equally in your power to defend yourself from the dexterity of a boxer, and not to be daunted by the violent and impetuous manner of a person ignorant of the science.

The method of Humphreys for the defence of the body is very different from that which I have recommended, and which is practised by Mendoza. The ribs he guards in the

same manner, but he wards off a blow from the stomach by striking it down. By this means he can stop a blow aimed at *any* part of the body, while *barring* the stroke guards the stomach only. Except the pit of the stomach, however, no part of the body is very well worth defending, and Mendoza's mode of barring I think is more simple than that of beating down the blows, as by this means the same position of the arms defends at once the stomach and the ribs.

#### CHAPTER III.

Of Guarding Both Sides of the Face, the Stomach and Ribs.

#### THE SIXTH LESSON

Consists of the guard, first for one side of the face, then for the other, and then for the stomach, which is of importance to be learnt, as it is very common for people in boxing to strike at each cheek, or ear, successively, and to follow up these two blows by a third at the stomach, which, if they happen to fight with a common man (I mean a man ignorant of the art) will very often gain the battle.

The person who practises with you is, therefore, as you stand upon guard, to strike first with his left hand at your right cheek, or eye, or ear, which blow you must stop with your right arm, next with his right hand at your left cheek, which you must stop with your other arm, and then with his left again at your stomach or side, which you must defend by resting your right arm on your stomach, and the elbow and upper part of the same arm against your ribs. After this recover your guard, repeat the whole in the same order again and again, and then let your friend strike at the left side of your face with his right hand ; parrying him with your left ; at the right side with his left hand ; parry him with the right ; and thirdly, at your mark or ribs with his right, when you must guard yourself, as before directed, with your left arm. This he is to continue for some time, after which he proceeds to strike, first with his left arm at your right cheek, his right at your left, and his left again at your stomach or ribs, all of which blows you must parry, and then recover your guard ; then with his right arm at your left

cheek, his left at your right, and his right at your stomach, which you must likewise parry, and again recover; he then strikes at first with his left, his right, and once more with his left; next with his right, his left, and again his right; and thus continues, you parrying each blow, and he counting *one, two, three,\** in order to keep you in proper time. These blows must be commenced slowly, and become quicker and quicker by degrees, till you proceed to

#### THE SEVENTH LESSON,

in which the same exercise is repeated, with this difference, that your friend strikes so fast as to put it out of your power to recover your guard after the three blows. For example, when he strikes at the right side of your face with his left hand, at the left side of your face with his right, and at your stomach with his left again, he must not wait for your recovering, but must strike immediately at your left cheek with his right hand, your right with his left, and your stomach with his right again; so that you will perceive, that as soon as you can have brought your arm down from stopping the second blow at your face, you must raise it up again, in order to defend yourself from the first blow of the next set, which is now aimed at the same cheek at which the second was aimed before. This seventh lesson appears the most difficult of all to be practised, though in reality it is nothing more than the latter part of the sixth, except that the regular recovery of your guard, after the three blows, is omitted.

#### THE EIGHTH LESSON

is a lesson of *feints*, and is rarely taught by a boxing master, from an idea of its being learnt in the course of sparring, which is the technical term applied to boxing, when practised merely as an art, or an exercise between two persons without any intention of hurting each other. As no evil, however, can arise from the parts of boxing being separately practised, before we blend them together, and

\*This injunction is not *absolutely necessary* to be regarded, though it may as well be attended to, as it will both keep you in proper time, with regard to the three parries that you are to make and prevent you from being confused, and raising up one arm when you are to defend yourself with the other.

reduce them into a system, I would recommend the present lesson equally with the others to your attention. In this, as you stand on your guard, your friend must affect to strike one place, and really hit another, in which instance you are to make the same parry for the blow which is only pretended to be aimed, as you would do for that which is actually struck. It is necessary to guard yourself from every blow that appears approaching, unless it is very obviously a feint, as well as from that which really arrives; for how are you to understand that it is not a blow but by the event? It is useless to prescribe to you the order in which your friend is to make his feints, as that may with greater service be directed by mere caprice. Suppose, however, he should affect to strike at your body with his right hand, and really strike at your face with the other, guard both the body with your left, and the face with your right hand, as much as if he had struck at both. Suppose he should feint at your stomach or ribs, with the right hand, and strike at the left side of your face with the same, guard your body with your left, when he appears to strike at it; then as he makes a different motion, and attempts to hit your face, raise up your left arm and stop the blow, and with your right be prepared to guard against any blow he may hit with his left, or else to give the return. The return is, indeed, of great use, if you should happen to fight with a person who is accustomed to make feints, since as you will guard yourself against his first movement and immediately strike, your blow will most probably reach its mark first, and thus deprive his of taking its intended effect. Thus, if he should affect to strike at your stomach, and then aim his blow with the same hand at your face, you must parry his body blow with one arm, according to my former directions on that subject, and at the same instant, hit him with the other on his face, unless he should be aiming a blow with his other hand, which it would be necessary to parry. Sometimes, however, the return cannot be given where feints are made, as when your opponent affecting to strike with his right hand at your body, immediately aims his left at your face, or with his left at your face directs his right to your body, or making a feint with his left at your body puts in a blow with his right at

your face, in which cases one of your arms will be employed in stopping his first blow, and the other in defending yourself from his second.

#### CHAPTER IV.

*Of Sparring, with some Miscellaneous Remarks necessary to be attended to by the Pupil.*

Each of the preceding lessons should be practised, till you find yourself weary, and then practised again at one or two different periods, before you proceed to the next.

In advancing from one lesson to another it will be previously necessary to go through what you learnt before. Thus, if you think yourself sufficiently perfect in the first lesson (after you have practised it once or twice) to learn the second, you ought to go through the first again, and then proceed to the other. On the day likewise which you set apart for learning the third, practise the first for about five minutes, then the second, and then proceed to the third, and so on till you arrive at the last.

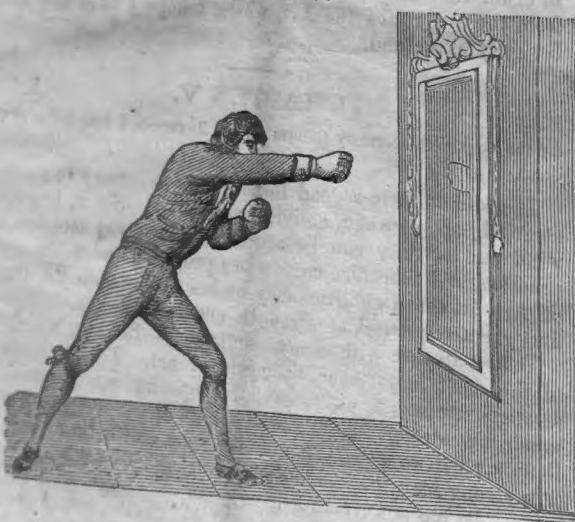
The preceding eight lessons are the separate parts, which united, form the system of Boxing, and after having been perfect in them, the next thing to be learnt is Sparring.

In Sparring you both stand on your guard, and each acts offensively and defensively occasionally. While you are not striking you should work your arms a little to and fro (but not at their utmost distance,) in order to make them supple, to enable you to throw in a blow the more unexpectedly, and to confuse your antagonist, by giving him an idea that you are about to hit when you are not. If you see any part of your adversary's body open, strike at it and recover your guard; if he appears to guard himself with great attention and art, and you are pretty certain that a blow at him would be only thrown away, your object should be to wait till he strikes, and then take the opportunity of giving the retaliating blow; if he thinks you expose yourself, and strikes, you must endeavor to stop, and, if possible, return. In short, you must act exactly as you ought in real Boxing; attempting to hit him whenever you see an opportunity, and to defend yourself from his blows whenever he strikes at

you. Your attention to the preceding lessons will at first render you more awkward in this than if you had never learnt the art, as you will very often get struck when you are recollecting what method of defence is necessary. But this will prove serviceable in the end, and you will perceive, after repeated practice, that your guards will always be ready, and that your arms will intuitively, as it were, ward off the respective blows of your opponent.

It will be impossible to perform the lessons of Boxing, or to practice Sparring without suffering some pain and inconvenience from the bruises which you will unavoidably receive on the arms by stopping your friend's blows, though they be struck ever so lightly. The best remedy in this case is the external application of brandy, which will give ease, and effect a speedy cure. As this unpleasant circumstance must be expected, it ought not to be regarded; but when you are relieved from the evil, you may again attend to your Boxing, convinced that a few bruises of this nature cannot prove injurious, and will not, when you are more used to the exercise, be easily produced.

#### PLATE V.



A sing'e figure without mufflers is drawn to give you an idea of the proper method of striking a straightforward blow. He is supposed to be practising before a glass, in order to exemplify what has been said under the article of Practice.

When your friend is not present to assist you, you may aid you self considerably, by practising before a glass. Thus the motion used in parrying blows at the head and face [Lesson I.] may be performed; that in striking straightforward [Lesson II.] giving the return, [Lesson III.] that of guarding the face and stomach, [Lesson IV.] &c. You may likewise learn to adjust your guard, by seeing which appears the safest and most manly posture of defence, and to box by striking opposite to those places in your body which appear to be open, and parrying the different imaginary blows.

In this chapter I have offered one or two observations, which some persons will perhaps think ought to have been made at the beginning of the work. My reason for not having offered them in that place was because I thought they would more properly be introduced in the present chapter, in order that they might not take away the reader's attention from the system of the Art, which I hope I have now satisfactorily explained.

## CHAPTER V.

Of the Requisites necessary to form a good Boxer—and four Rules of the Art.

In order to form a good Boxer, it is necessary to possess strength, art, courage, activity, and wind. Since, however, wind and activity can be acquired in a great measure by practice, and therefore come more properly under the head of Art, all these qualities may be resolvable into the three first great requisites of strength, art, and courage.

It is a dispute with many admirers of Boxing, which is of the most importance, strength, or art. I must confess strength appears to me to have the superiority. Art will do much, but strength more; for a man with great strength and little art will overcome one of great art and little strength. The strong man will indeed break through the other's guard, he will be too powerful for him to stop his blows effectually.

when he once strikes it will be with such force as to tell more than several hits of his adversary, and if he should happen to close, he will have evidently the advantage. Here, however, I am only speaking of fair manly Boxing, where both parties stand up to each other without either shifting or dropping.

Art, however, is of such importance for a boxer to possess, that no man ought to trust to his natural strength, however great, without calling in some knowledge of the science to his assistance. Art will always give you the advantage over an adversary, ignorant of Boxing, who is not stronger and heavier than yourself, and will put you on an equality with him, if his weight and strength be greater, so as the difference in these respects prove not very disproportionate. This requisite ought not, therefore, by any means to be neglected. A man with art, if large, strong, and active, may be almost said to be invincible; without it, another equally powerful, may overcome him; a man of strength and proper skill can have nothing to fear from engaging with one who, destitute of science, appears, in natural ability, his equal, or even in some degree his superior.

In mentioning courage as a necessary requisite, I have considered it in both its active and passive sense; that is as spirit or resolution, in engaging your adversary, and as hardness or bottom in bearing his blows. This courage, assisted by strength and art, forms a complete boxer, and unless a man is blinded, or struck in a very critical part, so as to disable him from fighting, will bring him victorious through any battle. The union, however, of these three qualities in an eminent degree, is very seldom to be found in one person; for those who possess Strength or Courage, are, in general, too apt to neglect paying a sufficient attention to Art.

It is necessary, if you would acquire a knowledge of the Art of Boxing, to possess a quick and discerning eye, in order that you may perceive when the blows of your adversary are coming. You must, therefore, in sparring or fighting, look at him full in the face; and, at the same time, take his arms within the compass of your view, so that you may see by the motion of his eyes or hands, where he is going to strike, and prepare your guard accordingly. Should

your sight prove at first unequal to the task, you ought not to be discouraged, since practice will considerably improve its keenness. If there be any exception to the rule of looking on your adversary's face, it is when you make a feint: thus if you direct your eye to his body he will probably bring one of his arms down, or else lower his guard, upon which you can strike at his face. It is however dangerous to draw away your eye in this manner, because he may, at the moment, take the opportunity of aiming a blow at the face, which you, not seeing it, will be unable to prevent it, and because the feint may be made with equal success by directing your fist only to his body.

The second rule to be observed in Boxing, is always to parry the blows of your adversary's left hand with your right, and those of his right hand with your left. The only exception is, when you stop a blow of his left arm at your face with your left arm, for the purpose of darting your right fist into his kidneys, which from his left hand being employed in striking will be exposed. This is an excellent manœuvre, though it must be practised only when you are pretty certain that he is not about to follow up his first blow with one hand by a second with the other; and such an intention may indeed be frustrated, if you dexterously throw your right foot forward on one side so as to evade his second blow by stepping out of the way. A similar plan may be adopted should you happen to fight with a man who strikes quick and straight forward at your head, so that you can neither parry his blows fast enough, nor get a stroke at his face or stomach, in which case you may rise up, and catch his blows on your left arm, and at the same instant step aside and plunge your right into his loins.

In this second rule of parrying the blows of your adversary's left hand with your right, and his right with your left, may be included in the maxim of not bringing down both arms to defend yourself from a body blow, or raising them both up to defend yourself from a blow at the head. This is never done but by an awkward Boxer, and always subjects him to a dangerous and immediate stroke at his face with one hand of his antagonist, while he is thus injudiciously guarding himself from the blow that is aimed with the other at his body; and so *vice versa*.

A third rule necessary to be attended to, is never to cross your hands in the first position. The guard of some persons is with the arms crossed one above the other. If you fight or spar with a man who does this, you have only to seize his upper arm with one hand, and as you pull it down, strike at his face with the other. Your preventing the upper arm from striking, pins down the lower likewise, which could not be the case if the arms were not crossed, because while you held the one, the other might either guard or strike. Beware, therefore, of committing the same error, lest you should experience the conduct in your adversary which I have already recommended, and taught too late the consequence of your folly. To this third rule there are no exceptions, as it is merely a negative injunction, and only tells you what you are constantly to avoid and not what you are to practise.

The Fourth Rule in Boxing is to neglect no opportunity of giving the return. This is most frequently aimed at the face, but may be struck at any other part of the body which lies most exposed to it. The only exception to this general rule, is, when your adversary follows up one blow by another, that is, when having struck at one side of your face with one hand he immediately strikes with the other at the opposite side, or at the stomach, in which case you will be sufficiently employed in stopping his blows. If he strikes singly, or if he does not follow his first blow up quickly with the second, always give the return. When you become expert at the chopping blow, by frequent practice, you may indeed offer to give the return to his first hit, even should he follow it up by a second with his other hand, as you will be able to return with the same arm by which you stopped his first blow, before he could draw his hand back to strike again, and at the same time guard yourself from his second stroke with its fellow.

## CHAPTER VI.

(*On the Different Species of Blows, and of the most Dangerous Parts of the Body in which they can be Planted.*

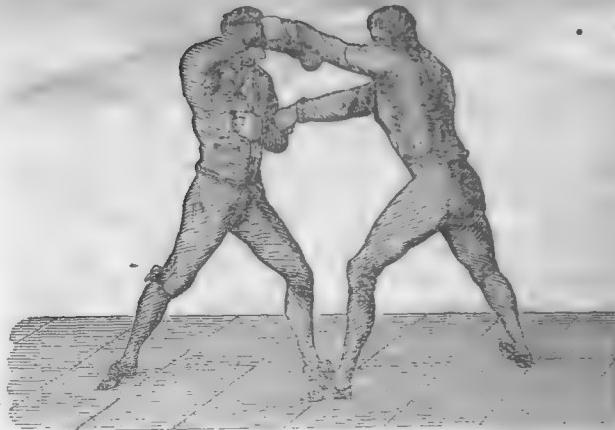
[Plate VI. is a description of the manner in which you are to parry a blow at the right side of the face, and the

stomach or ribs. You are stopping with your right arm a blow of your adversary's left at your face, and with your left a blow of his right at your ribs. He is here represented as striking at this part rather than your stomach, because a hit at the mark has been already shown by Plate IV. The present plate in some degree illustrated the first, second, and fourth lessons; for the position of your right arm exemplifies the manner in which you are to guard the head and face; that of your left explains how you must bar the stomach and ribs; and your adversary is drawn, aiming a straight forward blow at your face, (though in sparring it were better to hit a round one,) in order to give you a still stronger idea, than you might probably receive from looking at Plate V. of the method of striking recommended in the second lesson.]

## PLATE VI.

Fig. 1.

2



Blows are of three descriptions: round, straight, and chopping-blows. An explanation of the two first is needless, for the blows that all persons naturally strike are

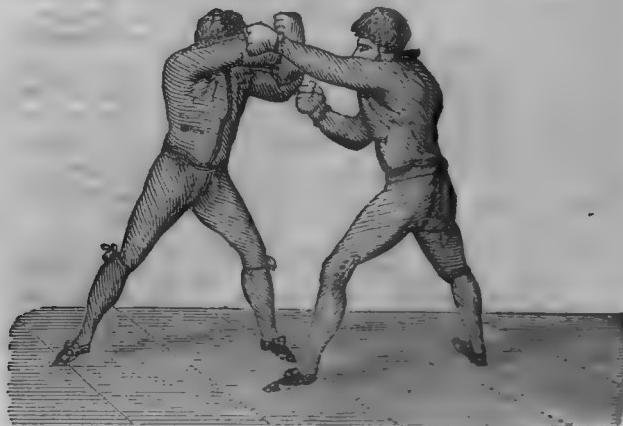
either round or straight forward. The first are given by people in general who are not skilled in the art; the second more commonly belong to boxers, and form the surest mode of fighting, because it stands to reason that a straight line will reach an object sooner than one that is circular. Neither of these styles, however, ought to be constantly followed, for you are to aim at your adversary those blows to which he appears most exposed, and which the circumstances of the battle appear likely to render most successful. The parts of the body and face which are subject to suffer by round blows are the temporal arteries, the jaw bone, the glands of the ears, the ribs, and the loins; those subject to straight ones, the eyes, nose, mouth, and pit of the stomach.

The chopping-blow, or, as it is generally called, the Menloza, from the address with which it is said to be struck by the pugilist of that name, is given by raising up the fist with the back of your hand towards your adversary, and bringing it down with violence upon his face, thus cutting him with your back-hand knuckles. This blow depends chiefly on the play of the arm from the fist to the elbow, and is given with the greatest effect by raising the point of your elbow upwards, as you by this means bring your arm with greater quickness in a semi-circular direction, so as to hit the person with whom you are boxing over his guard. A round blow is perceived in its approach, and of course readily stopped; a straight one with some little difficulty; but that which is called the chopper is guarded against with less ease than either, as it is a blow out of the common line of boxing, and comes more suddenly than any other. The arm is to be drawn back immediately after giving this blow, so as to recover your guard. It generally cuts where it falls, and if hit but moderately hard on the bridge of the nose, or between the brows, produces disagreeable sensations, and causes the eyes to water so as to prevent your adversary from seeing how to guard against the two or three succeeding blows. If struck with force on the bridge of the nose, it splits it in two parts, from the top to the bottom; if on either of the eyes, it causes a temporary blindness; and if on both, it disables the person who receives it from continuing the battle.

## PLATE VII.

Fig 1.

2.



[Plate VII. is a discription of the return. Fig 1 i parrying his adversary with his right hand, and striking him with the other. He is drawn as giving the chopper for his returning blow.]

The chopper is perhaps struck with the greatest effect in giving the return, and may be often hit with the same hand which parries the blow of your antagonist. In this place it cannot be well guarded against, because if he even understands boxing, he will most probably expect the return with your other hand, and consequently defend the opposite side of his face. You thus striking him may be done instantaneously, and will scarcely delay the recovery of your guard one moment. This stroke will be most successfully given when you are struck a round blow at the face, for, if it is stopped, the arm of the person who has aimed it, will in a manner guide your arm to his face by being without side of it.

One of the chief distinctions of a boxer is to know where he can most successfully plant his blows. The parts of the human body in which a blow is struck with the greatest

probability of terminating the battle are, on the eye, between the eyebrows, on the bridge of the nose, on the temporal artery, beneath the left ear, under the short ribs, and in the pit of the stomach.

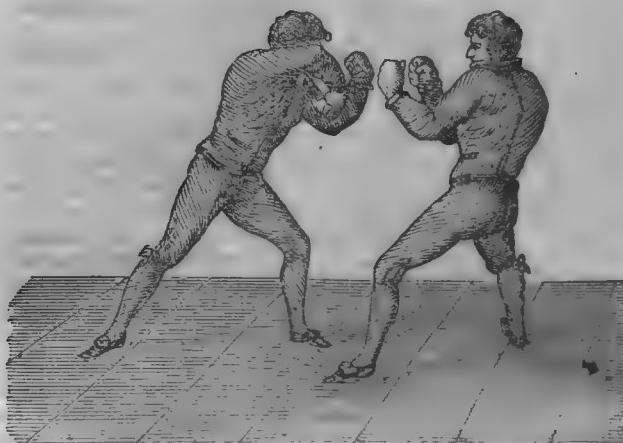
A blow on the eyes blinds the person for a time, disables him from continuing the combat with the smallest judgment, and thus puts it in your power either to gain an immediate victory by striking at his stomach, or to beat him at pleasure. A blow between the eyebrows has the same effect, by driving the blood out of their proper vessels, into the eye and eyelids; a severe blow on the bridge of the nose with one of the large knuckles, if given either by striking straight, or striking the chopper, slits the nose from top to bottom. The slightest effect of a blow on the temple, is that of stunning him who receives it, but is generally considered as extremely dangerous, and may be even productive of death. A blow under the left ear forces into the head the blood which proceeds from the head to the heart, and causes a similar effect with that which proceeds from the heart to the head; so that the vessels and sinews of the brain are overcharged, particularly the smaller ones, which being of too delicate a texture to resist so great a charge, burst, and produce a total loss of sensation in the man who receives the stroke, and an effusion of blood from his ears, mouth and nose. A blow under the short ribs, or, as it is called, in the kidneys, deprives the person of his breath, occasions an instant discharge of urine, puts him in the greatest torture, and renders him for some time a cripple; and one in the pit of the stomach, besides winding him, as it is called, and disabling him of all power of standing up, generally causes a vomit accompanied with much blood. The effect of a blow on the stomach, is said, by Captain Godfrey, to be in a great measure prevented, by bending the thorax over the part, and drawing in the breath; but I must own, if I saw the stroke approaching, I would rather trust to the common guard for the occasion than any such experiment.

[Plate VIII. represents by the position of the right arm of figure 1, the method of striking the chopping blow as suggested in Chapter VII. and VIII. Your adversary is standing upon guard.]

## PLATE VIII.

Fig 1

2



This chapter will probably strengthen the sentiments of those who are prejudiced against Boxing, and by no means remove from their minds the ideas of inhumanity, which they naturally affix to that species of combat. I shall not dispute the justice of such conceptions, though it may perhaps be with truth observed, that it is absolutely necessary for a man under many circumstances to fight, that all methods of fighting may in some degree be considered as inhuman, and that every man may injure another at such a moment in order to secure his own safety. At any rate, I conceive that they form an argument rather for, than against the Art of Defence; since if blows, planted in certain parts of the human system, can produce such dreadful consequences, we have the greater reason to desire to know the best manner of guarding against them, lest they should ever be attempted by the malignant and the brutal.

## CHAPTER VII.

## Of Closing—and Throwing Falls.

Closing, in order to throw falls, does not properly belong to the art of pugilism, but is an encroachment on the province of wrestling. It depends rather on strength than art, and is practised more by powerful men than good boxers.

In order to avoid closing, the best method is to strike forward, which will keep your adversary at a distance. If, notwithstanding this, he persists to rush on, you may strike a blow and retreat. Bent too eagerly on grasping you to be properly on his guard, he will lie open to a second blow, which you may hit, and then retreat again, &c. Another method by which closing may be avoided is, when you see your adversary's intention, to strike at him, and drop on your knee. By this means you will probably evade the return; but the custom of dropping ought only to be used on very critical occasions, such as when you are almost certain that the man you fight with means to close, or when he is so much stronger than you that his blows will injure you considerably should you even stop them, or when you are not well enough acquainted with the art to be able to stop them with dexterity, or when you find yourself grow so weak with fighting that it is necessary to save your arms as much as possible.

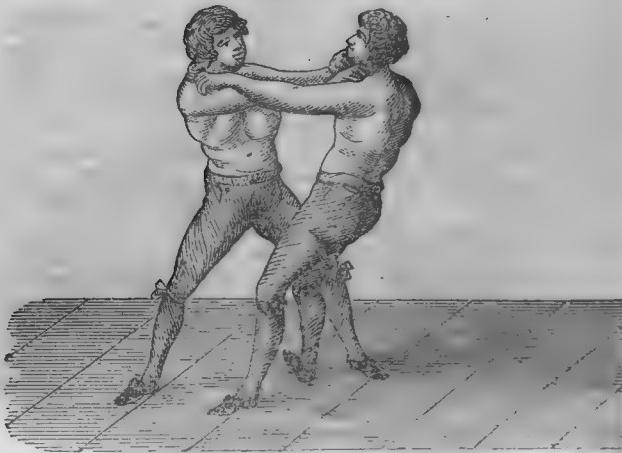
The common method of throwing, with many of the lower orders of people, is by tripping up. This is a paltry effort, and is often guarded against by striking straightforward. If you are attentive, however, to your adversary's motions, you will commonly perceive that, before he attempts to trip you up, he will look downwards at your feet, in order to make his attempt good, by which means you may discover his intention, strike at him instantly in the face, and thus destroy the effect of his preparation.

Closing and throwing falls, though they depend chiefly on strength, may in some degree be effected by skill, which will always give you the advantage where your adversary is not much stronger and heavier than yourself.

## PLATE IX.

Fig 1

2



[You and your opponent are grappling in order to throw each other a fall. You have your right arm on his left shoulder, your left against his neck, and your left leg behind his right.]

A happy manœuvre in closing may be thus practised. When your adversary's body and yours are almost in contact, before he can grasp hold of you properly, dart your left under his right arm, and bringing it round his back, seize hold with your hand of the inside of his left arm\* near the elbow, taking care at the same time to throw your left leg behind him, by which means you pin down his left arm, disable his right one likewise from striking, by its hanging useless over your shoulder, and support his body on your left thigh, while you strike at his face and stomach

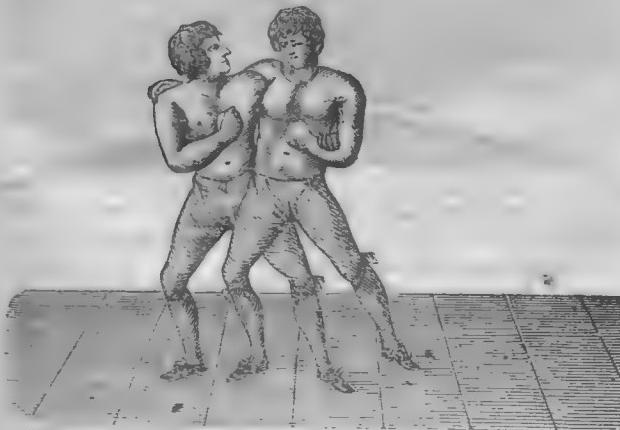
\* If his left arm be too much forward for you to be able to grasp it in this manner, you may remedy the inconvenience by seizing hold of its wrist with your right hand, and thus pushing his arm back so as to place it within the reach of your left hand. All this may be accomplished in an instant.

with your right hand, without his having the power of guarding or making any resistance. If he be somewhat stronger than you, he may indeed struggle a great deal, and in a short time get from you; but lest this should be done, it will be a sufficient advantage for you to strike him two or three blows, and then release him. This manœuvre in closing is attempted to be illustrated by the plate, No. X. If you are a left-handed man it may be practised by darting your right arm through his left, seizing hold with it of his right arm, throwing your right leg behind him, and beating him in front with your left hand.

## PLATE X.

Fig 1.

2



[Represents a manœuvre in closing, as recommended in the seventh chapter. With your left arm under your adversary's right, seizing hold of the inside of his left arm, and your left leg thrown behind him, he is supported on your thigh, while your right arm is in the act of striking him. In this plate and the preceding, each figure is drawn naked, and without mufflers, as such manœuvres, however

proper in fighting, cannot with safety be practised in sparring. All the other figures are represented with mufflers and sparring jackets.]

When two persons close in fighting, the mutual attempt is to throw each other a fall. In order to do this, while you are both grappling with each other, place your left leg behind his right leg, and in the struggle you may throw him backward upon his head. Should your adversary serve you in this manner, you may make your situation his, and throw him instead of being thrown, by withdrawing your leg from before his, and placing it behind.

The cross-buttock throw is one of the most dangerous falls that can be given. It can only occur when you and your adversary's right sides, in closing, happen to be in contact, in which case you are to take a low hold of the waistband of his breeches with your right hand, and of his right shoulder with your left, and by this means cant him over your right hip, head foremost on the ground.

## CHAPTER VIII.

An Explanation of the Technical Terms most frequently used in Boxing.

**ADVANCING** may be practised in learning the art, by your friend's retreating and your following him upon guard. Advancing is often necessary in fighting, when your opponent gives way, and suffers himself to be driven. It is done by stepping a pace forward with the leg that is foremost, and then with the hindmost foot, so as never to lose your original position; this you continue repeating if your adversary still gives way. If he gives way but little, your steps may be small; but if his retreat be more rapid, you must be quicker in your advance. Should he however absolutely run from you, you must run after him; for, in that case, it would be foolish to advance according to method. In practising this part of Boxing, if you are not afraid to change your position, you may advance, by standing square; that is, bringing your right foot on a parallel line with your left, instead of keeping it hindmost, then stepping forward in your first position by throwing your left leg forward, then

standing square, then entering your first position, and thus continuing to advance as long as may be necessary. This latter method is more in the style of the old Broughtonian school, and I leave it to the reader to determine which is the best. It certainly gains as much, if not more, by the advance of one leg, than the other does by that of both; but it is dangerous should your adversary be a master of the science, lest he should rush in and close with you as you stand square, which situation is extremely liable to the cross-buttock throw.

The **BACK-HAND KNUCKLES** is a term I have used for the large knuckles of the hand. A blow struck with them on the face generally cuts. It is better to hit with them when an opportunity offers, than with the knuckles in the middle of the fingers, as the last often give way, which is never the case with the back-hand knuckles.

A **BAR** is a peculiar kind of stop or guard. To *bar* a blow is to defend yourself from it, by placing your arm on the part at which it is aimed. Thus the method which I have directed for the purpose of securing your mark, is by *barring*. Broughton, however, used, to stop blows at the stomach by beating them down with his arm. The danger of such a practice is the chance you stand of being quicker in attempting to beat down the blow than your adversary is in striking it; in which case you will leave your stomach open just at the time of his hitting, and thus be yourself the cause of receiving what you was at the moment attempting to avoid. It is but fair however to observe that by this mode of defence you can beat off blows aimed at any part of your belly, whereas that of barring can only guard the pit of the stomach.

A **BLOW** is a *stroke*, or *hit*, with the clenched fist, against any part of the face or body. All blows from the waistband of the breeches upwards are fair; all others are foul; and if a person is struck even upon the waistband, his adversary loses the battle.

**BOTTOM** is resolution to stand against and endure our adversary's blows, and is a great merit in a Boxer.

**CLOSING**, or *grappling*, is when your adversary and you

mutually seize hold of each other, for the purpose of throwing a fall. In order to be successful in this branch of the art, if it can be properly so termed, you should, at the moment of grasping him, whether it be round the neck, or shoulders, or body, throw your right foot behind his left, or, if his left should be forward, your left behind his right, and attempt with all your force to fling his body over your foot, thus artfully placed, to destroy his equipoise, and preserve your own. If he stands square, which will generally be the case in closing, it will not signify which of your legs you place behind his. In order to prevent the effect of this manœuvre, he should remove his left leg from before yours thus placed to entrap him, and place it behind, by which means he obliges you to stand in the same dangerous situation from which he had just extricated himself. If you perceive that he is dextrous enough to produce this change, frustrate his intention by removing your leg from before his, and thus putting him into the same state in which he was at first. You must then lose no time in attempting to throw him, lest he should alter your respective situations again and throw you. In order to give your design greater probability of success, let one of your arms, instead of clinging round his neck, be against it in front, which, by pushing him from you, will contribute to pitch him over your leg more effectually.

The CHOP—the chopper—the chopping-blow—the *Mendoza*—a blow given downwards, or sideways, on the face with the back of the hand. As the larger and sharper knuckles inflict the stroke, it generally cuts. The power of striking this blow with dexterity often enables you to return with the same hand with which you parried the hit of your adversary. Thus if you are struck at either side of the face, you may successfully raise up your elbow, catch the blow on it, quickly bring round your arm, and give the chop. Whenever the elbow is pointed a little upwards, it is a more favorable situation for striking the chopper, than when your fist is raised up for it, because, by affording to your arm a swing round, it gives a greater momentum to the blow.

A CROSS-BUTTOCK is a species of fall which I trust has been sufficiently explained in the last chapter.

DISTANCING is when you get out of the reach of your adversary's blows. This is sometimes done by your having longer arms than he has, and thus keeping him off, sometimes by throwing your body on the hind leg when he strikes, and sometimes by retreating. Either of these methods is perfectly fair.

TO DRIVE is to fight with such power and resolution as to oblige your adversary to be constantly on the retreat. We do not say a man is driven when he shifts, nor when he occasionally retreats one or two steps, but when he finds he cannot stand against his opponent, and suffers himself to be driven before him.

DROPPING is either falling on your breech, your knee, or your back, when your adversary strikes, or when you have struck at him, and wish to avoid the return. Everything in Boxing may be said to be allowable except striking below the waistband of the breeches, scratching, gouging, biting, or tearing the hair, which are mean and unmanly practices; yet I cannot consider one who drops as an honest Boxer, except it be to avoid his adversary's closing in upon him, when he has reason to suspect such an intention, and distrusts his own strength.

A FALL.—To get or receive a fall is to be thrown by your adversary. To give or throw a fall, is to serve him in the same manner.

FEINT: a mock assault. To make a feint is to affect to hit one part of the body, and really strike at the other, in order to induce your adversary to guard the part pretended to be aimed at, and to mislead his attention from that at which your real blow is meant to be directed.

GAME is synonymous with bottom. It is courage taken entirely in a passive sense. As resolution is spirit in encountering your antagonist, so is game hardiness in bearing the severity of his blows.

GOUGING is skewing your knuckles into the eyes of your adversary and—when practised at all—is generally done in closing if you get his head under your arm. It is the man-

ner in which Mendoza served Humphreys at one time during their battle at Odiham, though I believe it was done more with an intention of punishing him over his hip than of really injuring his organs of sight, as conceived by some persons, since if that had been his meaning, he would rather have introduced the end of his thumb or finger into his eyes than his knuckles. Gouging, however, was more than once practised both by Mendoza and Humphreys, on each other, at the time of their contest at Stilton.

**GRAPPLING** is seizing hold of your opponent, or closing in upon him, when both your bodies approach within contact.

**GUARD**.—A guard is the posture best calculated to keep your adversary from striking you. It is a word used when the body is placed in any situation for the purpose of defending it from a blow, whether at the side, face, or stomach. It is, however, more commonly applied to the attitude, or *first position* in Boxing, which is formed by throwing the body on the hinder leg, advancing the left leg forward, holding the left arm opposite the face, and the right opposite the stomach, with the elbows pointed downwards, in Humphrey's manner; or by throwing the weight of the body on the left leg, which is foremost, and holding the fists opposite the chin or mouth, at a reasonable distance, according to the method of Mendoza; or by holding the arms in a semi-circular direction before the head, like Johnson; or by placing one arm upon the stomach, and the other at a little distance before the face, as is the general custom of the common people. To *guard* is to defend any part of yourself from your adversary's blows, either by stopping them, or placing your hands so that you shall not lie open to them.

To *RECOVER one's guard*, is to regain the first position, or attitude of defence, after having deviated from it by either striking or parrying.

A **HIT**, is a *stroke* or *blow*; but it is a word more commonly applied, when we speak of a blow having taken place. Thus if, in a battle, one person strikes at the other, and we are uncertain whether the blow was received or stopped,

we generally ask whether he made his blow good, i. e. whether it was a *hit*?

**HONEST FIGHTING**.—An *honest* fighter is one that stands up to his man, and boxes fairly, without taking any ungenerous advantage, such as scratching, kicking when he is down, &c.

**MANCEUVRE**.—A manœuvre is any skillful piece of management by which we accomplish our own intentions and frustrate those of our antagonist. Thus to keep working with our hands in order to perplex him, and throw in a blow with less probability of being deceived; to make a feint at one part of him, and strike at another; to turn ourselves round, as is the custom of Humphreys, on the hinder heel, as soon as we have struck, for the purpose of getting out of the reach of his returning blow, and regaining our former position as soon as it is aimed; to fasten on him in closing, according to the method recommended in the last chapter; with every other trick that can be practised to deceive him—are all manœuvres.

The **MARK**, so called by boxers, from its being the object at which the most effectual stroke is aimed, the pit of the stomach. A blow cannot be planted in any part of the system with more probability of gaining the battle than in the mark, as it causes an instant sickness and an inability to continue fighting.

**PRACTICE** in Boxing, as in every other art, is the great requisite to ensure a perfect knowledge of the science, and a dexterous and ready use of it upon occasion. It ought not to be neglected while you have a friend to spar with, or a glass to stand before. A glass will, indeed, set you right with regard to the securest attitude, and you may strike and practise the lessons before it. The same use may be made of a candle, if you stand between its light and the wainscot, on which your shadow may be observed with much advantage. A companion to spar with is, however, of still greater service than either, as it obliges you more closely to unite practice with theory. If you happen to be where there is neither candle nor glass, you may amuse yourself by striking straight forward with each arm successively, as in Lesson II. By repeating this you will

find yourself able to strike much oftener and quicker in any certain, limited space of time, than you could at first. The same may be done with a pair of dumb bells in your hands, of a weight just adapted to your age and strength. Practice, indeed, if not taken immoderately, increases both strength and activity.

RETREATING should be sometimes practised by the learner, as it may be of use to him in combat. It is done by receding one step backwards with the hinder, and the same with the foremost leg, and repeating this as often as is necessary, by which means you still retain your original situation, at the same time that you are getting from your adversary. Retreating is practised either when you wish your adversary's strokes to miss, or when you are so puzzled by them that you cannot otherwise recover your guard, or when you want to get a better opportunity of throwing in a blow, or when you wish to avoid his closing with you. It is generally necessary when he rushes in rather furiously upon you, in which case you may strike at him as you retreat, for his desire of coming at you will probably induce him to neglect his guard, and therefore lay him open to a blow. You may retreat, if you like the method better than that already recommended, by throwing your left leg back on a parallel with the right, in which position you will stand square, then recovering your former position, by throwing your right leg back, &c. This style of retreat is on the same principle with the method of Advance, as explained under that head, and is fraught with the same advantage and the same danger.

A SECOND is a person who backs or assists another in fighting. For this purpose he is to pick up the man whom he seconds, to place him on his knee, and refresh him by alleviating his pain, stopping the blood of his wounds, and giving him drink from his bottle. We generally find the seconds in a boxing match, mere bullies, who endeavor to intimidate, or provoke, by abusive language, the adversary of the person whom they assist. Such conduct, however, is characteristic of the mean and unfair advantages which the lower order of the people of this country are always ready to take, and for which they ought to receive the dis-

ipline of the horse-pond. The proper and the only office of a second is to nurse his principal, and see that he is not dealt by unfairly.

SHIFTING is the same in Boxing, when compared with retreating, as cunning in morals is to prudence. Retreating is used in fair fighting, where the occasion calls for it. Shifting is running from your adversary whenever he attempts to hit you, or to come near you, or when you have struck him, and is done with a view of tiring him out. It is rarely practised by good boxers, unless they are fighting with a man so much superior to them in strength that they find it necessary to fatigue him and exhaust his patience, in order that they may reduce his chance of success to a level with their own. In this case it is effected by throwing the left leg so far back as to stand with the right foremost, then the right so far back as to recover your first position, and to continue the manoeuvre as much as occasion demands. It may be practised during the first round or two, for the purpose of perceiving your opponent's style of fighting, but ought to be done on no other occasion except under the circumstances just stated.

SPARRING has been already defined in chapter 3. The two great objects to be attended to in sparring is to hit your adversary often, and to prevent him from hitting you. In order to effect this, you must watch his eye, to discover where he means to plant his blows, and to see what parts of his body are exposed to yours, and stop and strike accordingly as nimbly as possible.

To THROW is to fling your adversary a fall in closing. See the article Closing.

TRAINING is undergoing a particular exercise and regimen, for the purpose of gaining additional strength against engaging in any battle. Thus Humphreys always trains himself for some months previous to fighting with Mendoza, who, on his part, very foolishly neglects this necessary preparation. The method of training which I would most recommend is, to live temperately, but not abstemiously, and to take a great deal of exercise, but not so much as shall prove fatiguing. You must be in the country, go to bed about ten o'clock, rise about six or seven, go into the bath;

dry-rub yourself, throw out the dumb-bells till you feel they tire you, take a walk out for a mile, return home and eat a good breakfast, amuse yourself in walking moderately, and sparring till dinner time, when you must avoid eating a great quantity, drink wine mixed with water while you are at dinner, and a glass of hock after; take a ride, or walk out till about nine o'clock, when you must sup on a chicken, or some food that is nourishing, but not gross; and then, after having walked either within or without doors, and thrown the dumb bells again till you find yourself weary, retire to bed, taking constant care to avoid anything like excess either in food, wine, woman, or even exercise.

A PAMPHLET, which I do not recommend as extremely intelligent on the subject of Boxing in general, gives however some advice in training, which appears to me very judicious. The method of treatment, recommended by the author, is as follows:

Previous to entering upon a pitched battle, you should have at least a fortnight's time to prepare yourself. Commence your preparations with an evening's bath, for the feet, legs, and small of the thighs, and afterwards when quite cool, wash your loins with spring or pump water, not omitting your face, hands and arms. No soap is to be used in any of these bathings or washings. You must retire early to rest upon a supper of runnet milk, or milk pottage, and eat sparingly of bread, butter or salt. The morning's beverage throughout the time should be runnet whey, or hard biscuit without seeds. Let your dinner be alternately stewed veal (with rice,) and well fed fowls, (with a melt or two in the latter,) boiled to a jelly. No tea must be taken in the afternoon, but instead thereof, a rusk and chocolate early in the evening, with supper as before. Your drink throughout the preparation should be red wine mingled with water. Use no porter, table beer, ales, or spirituous liquors, and drink no more than a glass or two after dinner. Salts and acid juices are to be avoided all the time. Lump-sugar need not be prohibited if agreeing with your constitution; and, if the habit requires it, half a pint of claret may be mulled at night, with a good deal of lump sugar. No blood letting or physic is commended, as the cooling of the body

and strengthening of the fluids cannot be effected if either of these coolers are used.

Retire to bed at nine; breakfast at seven; take rusk and wine at eleven, if not apt to inebriate or injure you, with a glass of jelly first; dine at one; take chocolate at four; sup at seven; and exercise yourself by any cheerful amusement within doors, or walk out, previous to your going to bed.

Spend the morning in an early walk, of not more than a mile, first breaking your fast with a single gingerbread nut, steeped (if not apt to inebriate) in Hollands. Return home slow, to avoid heating the body, and, in order to preserve it so, lay cool at night.

In the morning of fighting eat only one slice of bread, well toasted, without butter, or a hard white biscuit toasted, and if not too strong for the constitution, a pint of best red wine mulled, with a tablespoonful of brandy. This is to be taken an hour before the time of dressing; on the stage have your drink made of Hollands, bitters, fine China orange juice, with some lump-sugar dissolved, so as to make it as palatable a strength as is agreeable.

**WIND** is strength and breath. This is lost by exercise too violent, and improved by frequent practice. A man is said to have good wind when his power of respiration and continuing the active part of a battle last long; and bad wind when he is soon disabled by the fatigue of personal exertion; and when this disability is occasioned either by fatigue, or a blow in the loins, he is said to be winded. When our adversary is winded in battle, and we feel that he cannot strike with force and vigor, we ought to fight at him with our utmost activity, and to quit the defensive part of boxing, as that would be only throwing away our skill to no purpose, and giving him time to recover himself. When we are ourselves winded by fatigue, we should play with our hands to and fro, fight only on the defensive, and if we are struck, fall, and lay flat on the ground, till our second, if we have one, picks us up, by which means we may regain the powers that we found were failing.

## CONCLUSION.

## Descriptive Account of the Merits of Modern Boxers.

Having given in the preceding pages, a regular system of Boxing, deduced from the observations which I have heard, and the instructions which I have received from both Humphreys and Mendoza, I shall conclude the present book with a short, descriptive account, of the respective merits of our modern boxers, and as the first in the catalogue, I shall mention

**BIG BEN.**—This is a sad, low-lived, illiterate fellow, with whom it would be a disgrace for almost any man to enter the lists. He is extremely powerful, and it is supposed that even Johnson is afraid to fight him. It is said to be impossible to hold any guard against him, such is his force, though unassisted by much knowledge in the art of boxing.

**JOHNSON** has a considerable knowledge of the art of boxing. He can stop blows well, but is not acquainted with the art in its utmost perfection. He is considered, however, as the first fighter by the generality of the people, to whom Big Ben is unknown. His guard consists of his legs placed square, and his arms held in almost a semi-circular direction before his head. He is very powerful, and strikes extremely hard. He is the best second we have, and neglects no opportunity on such an occasion to serve his friend, whether by fair or unfair means. During the whole time of the battle at Odham, when he seconded Humphreys, he was abusing Mendoza, and looking him in the face, in order to take away his attention from his adversary, and even at one critical period of the combat, when Humphrey's loins were exposed, and Mendoza was about striking into his kidneys, a stroke which must have terminated the battle, he stepped in between them and stopped the blow—an action, by the by, for which Broughton said he would in his time have been kicked off the stage. Johnson is in private life a very civil man.

**RYAN** is next to Johnson as a fighter, for this is the properest term to use, since none of the profession are equal in point of boxing with Humphreys and Mendoza. Ryan, however, understands the art, of which he was some time ago entirely ignorant, almost as well as Johnson. He spars somewhat in Mendoza's style, hitting the chopper very fre-

quently. He is a large, well-made man, strikes very hard, especially with his left hand, and has, in his disposition and manners, a considerable portion of that pleasantry and humor which so often characterize the lower order of the Irish. He would however win his battles more frequent if in fighting he could preserve his temper.

**DUNN** succeeds to Ryan as a powerful and successful fighter. In sparring he rushes on like a great bear, and in fighting depends more on strength than science. He appears a civil, melancholy man.

**WARD**, the Bristonian, is an excellent boxer, though he generally shifts, and will not stand up to his man. He strikes amazingly quick, cuts much with his blows, and stops exceedingly well. He does not, however, understand the principles of that art which he can practice so skilfully, and if he were acquainted with them better than any of his competitors, he would never gain a school, as he is in his manner a complete blackguard.

**JACKSON** is a remarkably active man, and a quick hitter, but displayed very little knowledge of boxing in his encounter with the sham Fewterell, whose blows he never stopped, and whom he hit several times with his open hand.

**HUMPHREYS.**—This pugilist is a short, thick set man. His guard has been already mentioned. As a boxer, he by no means hits so quick as Mendoza. His blows are struck with great force, and aimed at three very critical places—the loins, the pit of the stomach, and under the left ear; so that if any one takes place, it is most likely to terminate the battle in his favor. He is strong and sturdy, and therefore better calculated by nature for closing successfully. He is almost as good a second as Johnson. His conduct in private life is a pattern for all boxers, and is to all appearance equally remote from turbulence and meanness. By knowing how to behave in the company of gentlemen, he has rendered himself deservedly popular. He lives by teaching boxing as a science, as does likewise

**MENDOZA**, who, with regard to dexterity in boxing, is much superior to Humphreys. The difference between their respective styles is, that Mendoza only uses his arm from his fist to his shoulder in striking, and recovers his guard

instantly, so that he hits four blows to one of his adversary, while Humphreys collects all the force of his body together, and when he strikes flings himself forward, and thus makes the weight of his body second the blow, by which means one stroke from him tells almost as much as four from the other. Humphreys, in general, gives none but favorite blows, while Mendoza has no favorite blow, except the chopper, and strikes wherever he sees an opening. He has a very quick eye, and a remarkably fine arm and chest, but is thin about the loins. Compared to Humphreys, he is quite a youth, and considerably weaker, though possessed of more activity. With regard to his conduct, no man has been more misrepresented. The circumstance of his being a Jew naturally tends to prejudice us against him, notwithstanding the acknowledged illiberality of the motive. He is, in his personal behavior, good-natured, humble and obliging.

Watson should next be mentioned. He is a remarkably quick fighter, though it is not known whether he is very game. In knowledge of the art he is by no means deficient. His style of boxing is chiefly on the offensive, and he generally gains his battles by dint of spirit and activity. When he fights he is constantly on the move with his feet, throwing first one leg, then the other on the ground. To preserve this constant motion during a long battle, must require considerable strength of constitution. Watson is a low, saucy fellow, and by profession a butcher.

MARTIN, who was first beat in a pitched battle by Humphreys, and afterwards by Mendoza, is not, properly speaking, an honest fighter, as he is much addicted to leaping and dropping, in order to avoid his adversary's blows. He is a little man, but an extremely hard hitter. He has not much bottom.

Tyne, the tailor, is rather a quick fighter, uses a guard somewhat like Mendoza's, frequently shifts, and strikes chiefly with his left hand.

JONES, of Brentford, is slower in his movements, fights with much intrepidity, and in hitting strikes very forcibly.

CRABBE has some knowledge of the art. He frequently shifts, and in closing, seizes hold of his adversary's hair. He hits not often, indeed, but very sharp, and is wonderfully

game. In his personal behaviour he is good-natured and civil, and in his conduct reported to be a very honest man. He is a waterman by profession.

OLIVER, or, as he is commonly called Death, was once a favorite with Broughton, and used formerly to gain many battles. He has not, however, for some time past, been so successful, and though his sparring was thought many years ago very good, it is now equalled by that of almost any pupil of either Humphreys or Mendoza; which seems something like a proof that the old school was not equal to the modern. He is used to shifting, does not always fight fairly, and is said by those who are personally acquainted with him to be a very impudent fellow.

In the preceding account of our modern boxers, I have begun with those who are the most powerful. The regular order in which they ought to be numbered with respect to skill may be deduced from a perusal of the following scale of their respective merits, inserted sometime ago in several of the daily papers, and composed in general with great truth and accuracy. Where it is originally deficient, I have amended the error:

#### THE REAL SCALE OF MERIT AMONG THE BOXERS.

N. B.—The highest existing degree is 10. Where there has been no proof to judge by, they are marked n. k. not known. W., weight; St., strength; A., activity; S., skill; B., bottom.

Boxers.	W.	St.	A.	S.	B.
Perrings	10..	10..	n.k	n.k	n.k
Johnson	8..	8..	6..	6..	
Ward	6..	7..	10..	9..	10..
Tring	8..	8..	4..	3..	8..
Ryan	8..	8..	2..	4..	6..
Dunn	7..	5..	4..	4..	8..
Humphreys	5..	5..	8..	6..	8..
Mendoza	4..	4..	11..	20..	6..
Watson	4..	b..	9..	4..	9..
Crabb	4..	3..	7..	4..	6..
Martin	4..	6..	8..	5..	2..
Big Ben	9..	8..	2..	1..	8..
Doyle	5..	7..	0..	0..	8..
Jackson	7..	7..	7..	7..	2..
Fewterel	9..	8..	0..	0..	5..
Tyne	4..	4..	6..	5..	6..
Bently	3..	3..	6..	5..	10..

In this scale the names of one or two Boxers, which I believe I have mentioned in the preceding description, are by mistake omitted. In the description alluded to, I have likewise overlooked some pugilists that are noticed in the preceding scale, as Perrings and Fewterel, with the first of whom I was unacquainted, and thought it an unnecessary task to notice the merits of the latter. With regard to the

real Fewterel, he is at present so little known amongst us, except with respect to his weight and strength, which appear about equal to those of Johnson, that he has neither been noticed in the scale of modern boxers, nor in the preceding description.

Having given some account of our modern bruisers, I shall continue the subject by describing in a similar manner the respective merits of our public sparrings. I allude to those who used to exhibit their skill once a week at Mendoza's Academy, and who most probably continue to this moment to make a similar display of boxing, if that pugilist still keeps open his public days, of which I have little doubt, though I am unable to answer to the point with certainty, as I have not frequented his school on such occasions for almost a twelvemonth.

**CRABBE**, as a sparrer, merits the character which has been already given in one of the preceding pages. He hits seldom, but when he does strikes sharp. His guard is a bad one, as one of his arms constantly dangles down, with the elbow pointed upwards, as if he were about to give the chopping-blow. This, however, not appearing to be his intention, the posture of his arms is defective, and we hope therefore in his future exhibitions of pugilism, he will be altered and amended. He spars with good nature; and that he is in fighting very hardy, may be easily conceived, from his skin, which looks not merely tanned, but of a deep copper color.

**HARTE** is a wonderfully active little man. He is remarkable for striking over his adversary's guard, after which he generally avoids the returning blow by leaping backward. He is more likely to captivate the fancy of a person unused to exhibitions of boxing than any one of the profession, as his manner is extremely showy. He has a great deal of action, and when he hits, throws the whole force of his body forward to second the blow; but it is very perceptible to a man conversant with the art, that in striking he displays more agility than judgment.

**ROBES** is a very neat sparrer. In his guard, manners,

and action, he is nearer to Mendoza than any person I have ever seen. If he were, however, less stiff, and more easy, the similarity would prove still stronger. Another fault for which he deserves censure is the unnecessary frequency with which he turns up the point of his elbow, as if it were for the purpose of stopping a stroke when none is about to be aimed. This affectation of skill is the more unpardonable, as he is really very dexterous, and stops and strikes with equal celerity and neatness. If his spirit be equal to his art, I am convinced that no person of his size, (which is unfortunately small) will ever be able to stand before him in battle.

**DE FRIEZE** uses a cross guard, one arm being continually in a see-saw motion above the other. He does not however stop with equal awkwardness. He likewise strikes well, and his favorite blow—which he appears to back with the weight of his body—is aimed at the pit of the stomach.

**ISAACKS**, though too corpulent one might think for this species of exercise, spars extremely well. He is likewise said to fight a good battle. He hits quick, but chiefly round blows; stops with neatness, is destitute of any unnecessary show in his manner, and stands very steady. He is chiefly remarkable, however, for the good humor with which he spars, as he has never shown any sign of loss of temper upon being struck.

**Captain BROWN** may likewise be mentioned, as he has often exhibited his skill on Mendoza's stage for his own amusement. He is very tall and well made, qualities which might naturally be expected in the husband of Lady Ligonier. The chopper is his favorite blow, which he hits with quickness. He has great agility, but derives his chief advantage from a long guard, which by keeping his adversary at a distance, renders it not very easy for him to put in a blow. The most experienced boxer existing could not have made a better second than the Captain did to Mendoza at Stilton.

In this account of the boxing abilities of our modern bruisers, I have given a private as well as a professional character of them as often as I was enabled to form one from either observation or report. In the description however just given of the merits of the exhibitors at Mendoza's

School, I have been unable to pursue the same plan, from having never spoken to any of them. Such an apparent omission, therefore, will not I trust be attributed to neglect, and can be of no great signification, as this matter is more an object of curiosity than importance.

To those who are fond of boxing, the *minutæ* on the subject, into which I have gravely entered, will probably appear entertaining. A compliance with their wishes has been my object in composing the present work.

THE END.

# POPULAR BOOKS

SENT FREE OF POSTAGE AT THE PRICES AS STATED.

**The Sociable; or, One Thousand and One Home Amusements.** Containing Acting Proverbs, Dramatic Charades, Acting Charades, Tableaux Vivants, Games and Parlor Magic, and a choice collection of Puzzles, &c., illustrated with nearly 300 Engravings and Diagrams, the whole being a fund of never-ending entertainment. By the author of the "Magician's Own Book." Nearly 400 pages, 12mo., cloth, gilt side stamp..... **Price \$1.50.**

**Inquire Within for Anything You Want to Know; or, Over 3,700 Facts for the People.** Illustrated, 436 large pages..... **Price \$1.50.**

"Inquire Within" is one of the most valuable and extraordinary volumes ever presented to the American public, and embodies nearly 4,000 facts, in most of which any person living will find instruction, aid, and entertainment. It contains so many valuable and useful recipes, that an enumeration of them requires *seventy-two columns of fine type for the Index.*

**The Corner Cupboard; or, Facts for Everybody.** By the Author of "Inquire Within," "The Reason Why," &c. Large 12mo., 400 pages, cloth, gilt side and back. Illustrated with over 1000 Engravings..... **Price \$1.50.**

**The Reason Why: General Science.** A careful collection of some thousands of reasons for things, which, though generally known, are imperfectly understood. By the Author of "Inquire Within." A handsome 12mo volume of 356 pages, cloth, gilt, and embellished with a large number of wood cuts. **Price \$1.50.**

**The Biblical Reason Why: A Hand-Book for Biblical Students, and a Guide to Family Scripture Readings.** By the Author of "Inquire Within," &c. Beautifully illustrated, large 12mo., cloth, gilt side and back,..... **Price \$1.50.**

**The Reason Why: Natural History.** By the Author of "Inquire Within," "The Biblical Reason Why," &c. 12mo., cloth, gilt side and back. Giving Reasons for hundreds of interesting facts in Natural History. **Price \$1.50.**

**10,000 Wonderful Things.** Comprising the Marvellous and Rare, Odd, Curious, Quaint, Eccentric and Extraordinary, in all Ages and Nations, in Art, Nature and Science, including many Wonders of the world, enriched with Hundreds of Authentic Illustrations. 12mo., cloth, gilt side and back. **Price \$1.50.**

**That's It; or, Plain Teaching.** By the Author of "Inquire Within," "The Reason Why," &c. Illustrated with over 1,200 Wood-cuts. 12mo., cloth, gilt side and back,..... **Price \$1.50.**

**The Lady's Manual of Fancy Work:** A complete Instructor in every variety of Ornamental Needle Work; including Shading and Coloring, Printers' Marks, Explanatory Terms, &c., &c. The whole being a complete Lexicon of Fancy Work. By Mrs. PULLAN, Director of the Work-table of Frank Leslie's Magazine, &c., &c. Illustrated with over 300 Engravings, by the best artists, with eight large pattern plates, elegantly printed in colors, on tinted paper. Large 8vo, beautifully bound in fine cloth, with gilt side and back stamp, **Price \$2.00.**

**Live and Learn:** A Guide for all who wish to Speak and Write correctly; particularly intended as a Book of Reference for the solution of difficulties connected with Grammar, Composition, Punctuation, &c., &c., containing examples of one thousand mistakes of daily occurrence, in speaking, writing, and pronunciation. 216 pages, cloth, 12mo..... **Price 75 cts.**

**The Harp of a Thousand Strings; or, Laughter for a Lifetime** A large book of nearly 400 pages. By the author of Mrs. Partington's Carpet Bag of Fun. Bound in a handsome gilt cover. Containing more than a million laughs, and crowded full of Funny Stories, besides being illustrated with over Two Hundred Comical Engravings, by Darley McLennan, Bellew, &c..... **Price \$1.50.**

**The Book of 1,000 Comical Stories; or, Endless Repast of Fun.** Appropriately illustrated with 300 Comic Engravings. By the Author of "Mrs. Partington's Carpet Bag of Fun. Large 12mo., cloth..... **Price \$1.50.**

*Bend Cash Orders to*

DICK & FITZGERALD, 18 Ann St., N. Y.

R.B.R  
GV  
1133  
B78  
1865

# WOOD BOOKS

**SEE OF POSTAGE AT THE PRICES MARKED.**

1. Masterfield's Art of Letter-Writing Simplified, containing Specimen Love-Letters .....	13 cts.
2. The Laws of Love; or, How to Conduct a Courtship.....	25 "
3. 100 Gambler's Tricks with Card: Exposed, By J. H. Green,.....	25 "
4. Everlasting Fortune Teller and Dream Book,.....	25 "
5. How to Woo and How to Win; or, Rules for Courtship,.....	13 "
6. Bridal Etiquette, with Rules for Bridesmaids and Groomsmen,.....	13 "
7. How to Behave; or, the Spirit of Etiquette,.....	13 "
8. How to Dress with Taste, a companion for the Toilet,.....	13 "
9. Mind your Stops; or, Punctuation made Plain,.....	13 "
10. Hard Words Made Easy; or, How to Pronounce,.....	13 "
11. Dictionary of 3,000 Abbreviations,.....	13 "
12. Blunders in Behavior Corrected; or, Etiquette Made Easy,.....	13 "
13. 500 French Phrases; or, How to Learn French,.....	13 "
14. How to Detect Adulterations in our Daily Food,.....	13 "
15. The Young Housekeeper's Book,.....	13 "
16. How to be Healthy, a Guide to Long Life,.....	13 "
17. How to Cut and Contrive Children's Clothes at a Small Cost,.....	13 "
18. How to Talk and Debate, with Rules for Conversation,.....	13 "
19. Children: and How to Manage Them,.....	13 "
20. Ladies' Guide to Beauty: containing over 500 Recipes.....	25 "
21. Ladies' Guide to Crochet, Cloth, Gilt. Beautifully Illustrated.....	1 25 "
22. The American Home Cook Book, containing over 500 Recipes.....	30 "
23. The Ladies' Love Oracle and Fortune Teller,.....	30 "
24. Live and Learn; or, 1,000 Mistakes in Speaking and Writing Corrected,.....	75 "
25. Morgan's Freemasonry Exposed and Explained,.....	25 "
26. Kirk's Exposition of Odd-Fellowship,.....	15 "
27. Boxing Made Easy, with valuable Hints how to Wrestle,.....	13 "
28. Courtship Made Easy; or, the Art of Making Love Fully Explained,.....	13 "
29. Book of 500 Curious Puzzles, with 100 Illustrations,.....	50 "
30. Ladies' Guide to Beauty. By Lola Montez,.....	75 "
31. The Book of Fireside Games; or, Fun for Home Amusement,.....	50 "
32. The Game of Checkers Simplified and Explained,.....	50 "
33. Gus Shaw's Comic Song and Recitation Book,.....	50 "
34. Wood's Minstrel Song Book. The best collection of Songs,.....	13 "
35. Wood's New Plantation Melodies,.....	13 "
36. Laughing Gas, containing 500 Funny Stories, and 100 Comical Engravings,.....	25 "
37. The Plate of Chowder, Illustrated with 100 Comic Engravings,.....	25 "
38. Mrs. Partington's Carpet Bag of Fun, containing 1000 Comical Stories and 150 Funny Engravings,.....	75 "
39. Chips from Uncle Sam's Jack-knife, a collection of over 500 Funny Stories, and 100 Humorous Pictures,.....	1 25 "
40. Yale College Scrapes, or Tales of Skylarking,.....	25 "
41. Charley White's Ethiopian Joke Book,.....	25 "
42. Black Wit and Darkey Conversations,.....	13 "
43. George Christy's Joke Book,.....	13 "
44. The Laughable Adventures of Brown, Jones, & Robinson, with 200 Comic Engravings,.....	1 25 "
45. THE SECRET OUT; or, 1000 Tricks with Cards, with over 300 Illustrations	\$1.50

Send Cash Orders to

**DICK & FITZGERALD, Publishers,**

No. 18 ANN STREET, NEW YORK.